

# SAMPLE

## NYU Madrid

ARTH-UA.9338.001

MASTERPIECES IN THE PRADO MUSEUM (IN ENGLISH).

### Instructor Information

- Name: Julia Doménech

### Course Description

The aim of this course is to offer an **introduction to Spanish Art from The Golden Age to the early Nineteenth Century, with special emphasis on El Greco, Diego Velázquez and Francisco de Goya**. Given its position as a primary depository for Spanish art, the collection of El Museo del Prado will be a major focus of the course, with regular class visits to the museum and related institutions. The artistic relationship artists of the Spanish School maintained with foreign artists (Bosch, Titian, and Rubens) will be considered in depth.

Contemporary readings in art history are incorporated as relevant to the subject. The intention of the course is to teach students how to approach the formal analysis of paintings within a rich context-based interpretative framework, including the social and historical conditions surrounding artistic production.

After a general introduction and overview, individual classes will focus on case studies. In-class lectures are followed by sessions at the Prado Museum, the Royal Academy of Fine Arts of San Fernando (if possible) and the Thyssen-Bornemisza Museum. Attendance during all class sessions and museum visits is mandatory.

- Co-requisite or prerequisite: *N/A*
- Class meeting days and times: **Meets at Barquillo (3.00-4.20 pm) and at the Prado Museum (3.30-4.50).**

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- (Be aware that due to the Museum's own schedule the time of the visit may vary slightly.)

## Desired Outcomes

### Upon Completion of this Course, students will be able to:

- To offer a general introduction to Spanish painting with a special emphasis on El Greco, Velázquez and Goya
- To identify and analyse images at the Prado Museum, artistic schools and major transformations in Spanish art.
- Students will write a critical essay on a work of art, applying art historical methodologies discussed in class.

## Assessments Components

### Class Participation

The practical classes at the Prado Museum and the oral comprehension of the discussed readings and class work will represent **10%** of the final grade. Attendance is therefore required.

**Mid term (30%)** (Analysis of five images including a discussion of the readings related to them).

**Essay (30%) (15-20 pages).** You have the opportunity to submit portions of your research and writing throughout the semester so that you can receive direction on how to improve. Therefore you may well hand out an abstract, bibliography, draft and ultimately the final paper. Check at "Classes" for a more complete guideline.

**Final exam (30%)** (Analysis of five images including a discussion of the readings related to them).

**PLEASE NOTE: All assigned readings must be completed in preparation for the class and date in which they are indicated on the syllabus. Readings will be discussed in class.**

## Grading of Assignments

The grade for this course will be determined according to the following formula:

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<b>Assignments/Activities</b>	<b>% of Final Grade</b>
Class participation	10%
Mid-Term	30%
Essay	30%
Final Exam	30%

Failure to submit or fulfill any required course component will result in failure of the class, regardless of grades achieved in other assignments.

## Letter Grades

Letter grades for the entire course will be assigned as follows:

<b>Letter Grade</b>	<b>Points</b>	<b>Percent</b>
<b>A</b>	4.0	100 – 93
<b>A-</b>	3.7	92 – 90
<b>B+</b>	3.3	89 – 87
<b>B</b>	3.0	86 – 83
<b>B-</b>	2.7	82 – 80
<b>C+</b>	2.3	79 – 77
<b>C</b>	2.0	76 – 73
<b>C-</b>	1.7	72 – 70
<b>D+</b>	1.3	69 – 67
<b>D</b>	1.0	66 – 60
<b>F</b>	0.0	59 – 0

## Course Schedule

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## Topics and Assignments

Week/Date	Topic	Reading
Session 1, January 30 <sup>th</sup>	<b>Titian and the Spanish Monarchy. Philip II and Renaissance patronage. Portraiture for the Spanish Court.</b>	-Tomlinson, Janis, <i>From El Greco to Goya. Painting in Spain 1561-1828</i> . New York: Harry N.Abrams, 1997. Print. ISBN 0-8109-2740-3. (pp. 9-41) -Brown, Jonathan, <i>Painting in Spain 1500-1700</i> . New Haven and London: Yale University Press, 1998. Print. ISBN 0-300-06474-8 (pp.46-61)
Session 2, February 4 <sup>th</sup>	<b>El Escorial and the Council of Trent. Spain in the times of El Greco.</b>	Moxey, Keith. "Making Genius". <i>The Practice of Theory</i> . Ithaca & London: Cornell University Press, 1994. (NYU Classes) (pp.111-147)
Session 3, February 6 <sup>th</sup>	<b>Visit to the Prado Museum: Northern and Italian Renaissance Paintings (Van der Weyden, Bosch, Raphael and Titian)</b>	Ames-Lewis, Francis. , <i>The Intellectual Life of the Early Renaissance Artist</i> . New Haven & London: Yale University Press, 2000. Print. (NYU Classes) (pp.162-207)
Session 4, February 11 <sup>th</sup>	<b>Introduction to El Greco.</b>	Tomlinson, Janis, <i>From El Greco to Goya. Painting in Spain 1561-1828</i> . New York: Harry N.Abrams, 1997. Print. ISBN 0-8109-2740-3 (pp.43-59) Brown, Jonathan. 'El Greco, the man and the myth'. <i>El Greco de Toledo</i> . Madrid: Ministerio de Cultura, 1982. Print. (NYU Classes) (pp.15-33)
Session 5, February 13 <sup>th</sup>	<b>Visit to the Thyssen Museum (General Collection)</b>	DePrano, M. "At Home with the dead: The Posthumous Remembrance of Women", <i>Notes in the History of Art</i> , Vol. 29, No. 4 (Summer 2010), pp. 21-28. (JSTOR)

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		Stork, D.G., "Did Hans Memling Employ Optical Projections When Painting Life?", <i>Leonardo</i> , Vol. 38, No. 2 (2005), pp. 155-160 (JSTOR)
Session 6, February 18 <sup>th</sup>	<b>El Greco and the theory of painting.</b>	Marías, Fernando. <i>El Greco. Life and Work- A new history</i> . London: Thames & Hudson, 2013. Print. (NYU Classes) ISBN 978-0-500-09377-1. (167-216).
Session 7, February 20 <sup>th</sup>	<b>Visit to the Prado Museum: Tintoretto, Veronese, El Greco, Caravaggio and Rembrandt.</b>	Rosand, David, "Theater and Structure in the Art of Paolo Veronese", <i>The Art Bulletin</i> , Vol. 55, No.2 (Jun., 1973), (pp. 217-239). (JSTOR) Brown, Jonathan, <i>Painting in Spain 1500-1700</i> . New Haven and London: Yale University Press, 1998. Print. ( pp.164-178).
Session 8, February 25 <sup>th</sup>	<b>Classicism and Naturalism in Italy: Carracci/ Caravaggio. Rembrandt's Artemisa. French Classicism: Poussin &amp; Claude Lorrain.</b>	Rembrandt van Rijn, "Letters to Constantin Huygens (1636-9)" from Harrison, C. et al (eds.). <i>Art in Theory 1648-1815</i> . Oxford: Oxford University Press. 2000. Print. (NYU Classes) (pp. 247-253) Blunt, Anthony. <i>Poussin</i> . London: Pallas Athene, 1995. Print. (NYU Classes) (pp. 219-247)
Session 9, February 27 <sup>th</sup>	<b>Visit to the Prado Museum: Carracci- Reni- Caravaggio- Rembrandt.</b>	Brown, Jonathan, <i>Painting in Spain 1500-1700</i> . New Haven and London: Yale University Press, 1998. Print. (pp.164-178).
Session 10, March 3 <sup>rd</sup>	<b>Rubens's Series for Philip IV: Absolutism and Mythological Paintings.</b>	Carroll, M., "The Erotics of Absolutism". <i>Representations</i> . n <sup>o</sup> 25, Winter 1989, pp.3-30. Print. (Online version available, JSTOR). (pp.3-30) P.P.Rubens, 'De Imitatione Statuorum' (optional) from

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		Harrison, C. et al (eds.). <i>Art in Theory 1648-1815</i> . Oxford: Oxford University Press. 2000. Print. (NYU Classes) (pp.144-145)
Session 11, March 5 <sup>th</sup>	<b>Visit to the Prado Museum: Rubens and Poussin.</b>	Svetlana L. Alpers, Manner and Meaning in Some Rubens Mythologies, <i>Journal of the Warburg and Courtauld Institutes</i> . Vol. 30 (1967), pp. 272-295 (JSTOR)
Session 12, March 10 <sup>th</sup>	<b>Mid Term Exam.</b>	
Session 13, March 12 <sup>th</sup>	<b>Chiaroscuro in Spanish Painting: Maino, Ribalta and Zurbarán.</b>	Tomlinson, Janis, <i>From El Greco to Goya. Painting in Spain 1561-1828</i> . New York: Harry N.Abrams, 1997. Print. ISBN 0-8109-2740-3 (pp. 61-81). Pacheco, <i>The Art of Painting</i> (extract) from Harrison, C. et al (eds.). <i>Art in Theory 1648-1815</i> . Oxford: Oxford University Press. 2000. Print. (NYU Classes) (pp.29-38).
Session 14, March 17 <sup>th</sup>	<b>Ribera and Naples.</b>	Brown, Jonathan, <i>Painting in Spain 1500-1700</i> . New Haven and London: Yale University Press, 1998. Print. (pp. 79-98; 131—163).
Session 15, March 19 <sup>th</sup>	<b>Visit to the Prado Museum (Maino, Ribalta, Ribera and Zurbarán)</b>	Stoichita, Victor, <i>Visionary Experience in the Golden Age of Spanish Painting</i> , London: Reaktion, 1995. ISBN 0-948462-75-2. Print (NYU Classes) (pp.78-102; 121-161)
Session 16, March 24 <sup>th</sup>	<b>Velázquez: Aerial Perspective as a New Visual Space.</b>	Tomlinson, Janis, <i>From El Greco to Goya. Painting in Spain 1561-1828</i> . New York: Harry N.Abrams, 1997. Print. ISBN 0-8109-2740-3 (pp.82-101)

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<p>Session 17, March 26<sup>th</sup></p>	<p><b>Visit to the Prado Museum: Velázquez.</b></p>	<p>Brown, Jonathan, <i>Painting in Spain 1500-1700</i>. New Haven and London: Yale University Press, 1998. Print. (pp. 99-130) Ovid, 'The Fable of Arachne'. (From <i>Metamorphoses</i>, Book the Sixth). (Optional: the entire book)</p>
<p>Session 18, March 31<sup>st</sup></p>	<p><b>Las Meninas.</b></p>	<p>Alpers, Svetlana, "Interpretation without Representation, or the viewing of Las Meninas", <i>Representations</i> 1, no.1 (February 1983). JSTOR (pp.31-42) Brown, Jonathan, <i>Velázquez: Painter and Courtier</i> (Chapter IX). New Haven &amp; London: Yale University Press, 1986. Print. (NYU Classes) (pp. 243-64) Steinberg, Leo, "Velazquez's Las Meninas" <i>October</i>, Vol. (pp. 45-54). (JSTOR)</p>
<p>Session 19, April 2<sup>nd</sup></p>	<p><b>Ut Pictura Poesis: Velázquez as a reader of Ovid.</b></p>	<p>Tomlinson, Janis, <i>From El Greco to Goya. Painting in Spain 1561-1828</i>. New York: Harry N.Abrams, 1997. Print. ISBN 0-8109-2740-3 (pp.103-117). Moffitt, J.F., "The "Euhemeristic" Mythologies of Velázquez", <i>Artibus et Historiae</i> Vol. 10, No. 19 (1989), pp. 157-175. (JSTOR)Insert reading</p>
<p>Session 20, April 14<sup>th</sup></p>	<p><b>Painting in Spain in the second half of the Seventeenth Century (Murillo, Coello, etc.)</b></p>	<p>Brown, Jonathan, <i>Painting in Spain 1500-1700</i>. New Haven and London: Yale University Press, 1998. Print. ISBN 0-300-06474-8 (pp.179-199). Tomlinson, Janis, <i>From El Greco to Goya. Painting in Spain 1561-1828</i>. New York: Harry N.Abrams, 1997. Print. ISBN 0-8109-2740-3. (pp.119-137).</p>

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Session 21, April 16 <sup>th</sup>	<b>Visit to the Prado (Murillo-Coello- Van Loo-Ranc-Mengs-Tiépolo).</b>	Brown, Jonathan, <i>Painting in Spain 1500-1700</i> . New Haven and London: Yale University Press, 1998. Print. ISBN 0-300-06474-8 (pp.200-232). Insert reading
Session 22, April 21 <sup>st</sup>	<b>The Arrival of The Bourbons: A New Art for a New Dynasty. From Canova to Kauffmann: Neoclassicism at the Prado.</b>	J.J. Winckelmann extract from <i>Reflections on the Imitation of Greek Works in Painting and Sculpture</i> (1755) from Harrison, C. et al (eds.). <i>Art in Theory 1648-1815</i> . Oxford: Oxford University Press. 2000. Print. (NYU Classes) (pp. 450-456).
Session 23, April 23 <sup>rd</sup>	<b>Deadline for Essay.</b> <b>Goya: A Sign of the Times.</b>	Tomlinson, Janis, <i>From El Greco to Goya. Painting in Spain 1561-1828</i> . New York: Harry N.Abrams, 1997. Print. ISBN 0-8109-2740-3 (pp.139-163).
Session 24, April 24 <sup>th</sup> FRIDAY	<b>Visit to la Hermita de San Antonio de la Florida.</b>	Stoichita, Victor & Coderch, Ana M <sup>a</sup> . <i>Goya the Last Carnival</i> . London: Reaktion, 1999. Print. ISBN 1 86189 045 1 (NYU Classes)
Session 25, April 28 <sup>th</sup>	<b>Goya: the etchings.</b> <b>Late Goya: The Black Paintings.</b>	Schulz, Andrew. <i>Goya's Caprichos. Aesthetics, Perception and the Body</i> , Cambridge: Cambridge University Press, 2005. Print ISBN 978-0-521-82105-6. (NYU Classes) (pp.120-156) Tomlinson, Janis. <i>Francisco Goya y Lucientes</i> , New York: Phaidon Press, 1994. Print ISBN 0714838446. (NYU Classes) (pp. 205-265).
Session 26, April 30 <sup>th</sup>	<b>Visit to the Prado Museum: Goya.</b>	J. Addison, <i>On the Pleasures of Imagination</i> (1712). (Extracts) from Harrison, C. et al (eds.). <i>Art in Theory 1648-1815</i> . Oxford: Oxford University Press. 2000.



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		Print. (NYU Classes) (pp.382-387).Insert reading
Session 27, May 5 <sup>th</sup>	<b>The Nineteenth-Century at the Prado: Rosales, Pradilla, Gisbert, Fortuny and Sorolla.</b>	Bann, S., <i>The Clothing of Clio</i> , Cambridge, Cambridge University Press, 1984. Print. ISBN 978-0-521-18088-7 (pp. 1-8, 77-92 (NYU Classes.)  Soliño, M.E., “Madness as Nationalistic Spectacle: Juana and the Myths of Nineteenth-Century History Painting” in <i>Juana of Castile. History and Myth of the Mad Queen</i> , eds. Gómez, M.A., Juan-Navarro, S. and Zatlin, P., 2008. Print. (pp.175-197) (NYU Classes).
Session 28, May 7 <sup>th</sup>	<b>Visit to the Prado Museum: The Nineteenth-Century at the Prado.</b>	Labanyi, J. “Horror, spectacle and nation-formation: historical painting in late nineteenth-century Spain” in <i>Visualizing Spanish Modernity</i> , ed. Susan Larson and Eva Woods. Berg. 2005. Print. (pp.64-81) (NYU Classes)

## Required Co-curricular Activities

Visit the [R.A.B.S.F.'s Museum](http://www.realacademiabellasartessanfernando.com/es/visitas/horario/)

(<http://www.realacademiabellasartessanfernando.com/es/visitas/horario/>) and Calcografía Nacional (C/ Alcalá SN)

## Suggested Co-curricular Activities

You are encouraged to visit the Convento de las Descalzas Reales and Palacio Real de Madrid.

## Course Materials

- Tomlinson, Janis, *From El Greco to Goya. Painting in Spain 1561-1828*. New York: Harry N. Abrams, 1997. Print. ISBN 0-8109-2740-3

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- Brown, Jonathan, *Painting in Spain 1500-1700*. New Haven and London: Yale University Press, 1998. Print. ISBN 0-300-06474-8

## Required Textbooks & Materials in NYU Classes

- Ames-Lewis, Francis. *The Intellectual Life of the Early Renaissance Artist*. New Haven & London: Yale University Press, 2000. Print. ISBN 0-300-09295-4.
- Bann, S., *The Clothing of Clio*, Cambridge, Cambridge University Press, 1984. Print. ISBN 978-0-521-18088-7.
- Blunt, Anthony. *Poussin*. London: Pallas Athene, 1995. Print. ISBN 1 873429 649
- Brown, Jonathan, *Velázquez: Painter and Courtier*. New Haven & London: Yale University Press, 1986. Print. ISBN 0-300038941.
- Harrison, C. et al (eds.). *Art in Theory 1648-1815*. Oxford: Oxford University Press. 2000. Print. ISBN 0-631-20064-9
- Labanyi, J. "Horror, spectacle and nation-formation: historical painting in late nineteenth-century Spain" in *Visualizing Spanish Modernity*, ed. Susan Larson and Eva Woods. Berg. 2005. Print. (pp.64-81). ISBN: 9781859738061
- Marías, Fernando. *El Greco. Life and Work- A new history*. London: Thames & Hudson, 2013. Print. ISB 978-0-500-09377-1
- Moxey, Keith. *The Practice of Theory*. Ithaca & London: Cornell University Press, 1994. Print. ISBN 0-8014-8153-8
- Schulz, Andrew. *Goya's Caprichos. Aesthetics, Perception and the Body*. Cambridge : Cambridge University Press, 2005. Print. ISBN 978-0-521-82105-6.
- Soliño, M.E., "Madness as Nationalistic Spectacle: Juana and the Myths of Nineteenth-Century History Painting" in *Juana of Castile. History and Myth of the Mad Queen*, eds. Gómez, M.A., Juan-Navarro, S. and Zatlín, P., 2008. Print. (pp.175-197). ISBN 978-0838757048
- Stoichita, Victor. *Visionary Experience in the Golden Age of Spanish Painting*. London: Reaktion, 1996. Print. ISBN 0-948462-75-2
- \_\_\_\_\_ & Coderch, Ana M<sup>a</sup>. *Goya the Last Carnival*. London: Reaktion, 1999. Print. ISBN 1 86189 045 1
- Tomlinson, Janis. *Francisco Goya y Lucientes 1746-1828*. London: Phaidon Press, 1994. ISBN 0 7148 3844 6.

## Optional Textbooks & Materials

- Alpers, Svetlana. *The decoration of the Torre de la Parada*. London & New York: Phaidon Press, 1971. Print. ISBN 0714814032
- \_\_\_\_\_. *The Making of Rubens*, New Haven & London: Yale University Press, 1995. Print. ISBN 0300067445.

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- \_\_\_\_\_ . *The Art of Describing*. Chicago: Chicago University Press, 1983. Print. ISBN 0226015130.
- \_\_\_\_\_ . *The Vexations of Art. Velazquez and Others*. New Haven & London: Yale University Press, 2005. Print. ISBN 0-300-10825-7
- Alpers, S. & Baxandall. M. *Tiepolo and Pictorial Intelligence*. New Haven & London: Yale University Press, 1994. Print. ISBN 0300068174
- Baxandall, Michael. *Painting and Experience in Fifteenth Century Italy*. Oxford: Oxford University Press, 1988. Print. ISBN 978-0-19-282144-7.
- Bray, Xavier (Ed.). *The Sacred Made Real*. London, National Gallery, 2009. Print. ISBN 978 1 85709 422 0 525537.
- Broude, N. & Garrard, M.D. (eds.). *The Expanding Discourse. Feminism and Art History*. New York: Harper Collins. Print. ISBN 0064303918 .
- Brown, Jonathan. *Images and Ideas in Seventeenth-Century Spanish Painting*. Princeton: Princeton University Press, 1978. Print. ISBN 0-691003157.
- Brown, Jonathan & Elliott, John. *Un palacio para el rey. El Buen Retiro y la corte de Felipe IV*. Madrid: Alianza., 2004. Print. ISBN 84-306-0524-X
- Bryson, N., et Al. *Visual Theory. Painting & Interpretation*. New York: Harper Collins, 1991. Print. ISBN 0 745606601.
- Bustamante, Agustín. & Marías, Fernando. *Las Ideas artísticas de El Greco*. Madrid: Alianza Forma, 1981. Print. ISBN 8437602637.
- Eisenman, Sthephen F. (ed.). *Nineteenth Century Art. A Critical History*. London: Thames & Hudson, 2002. Print. ISBN 0-500-28335-4.
- Harris, Enriqueta. *Velázquez*. Ithaca: Cornell University Press, 1982. Print. ISBN 07143822310
- \_\_\_\_\_, *Goya*. London: Phaidon Books, 2003. Print. ISBN 0714829757
- Larson, Susan & Woods, Eva. *Visualizing Spanish Modernity*. Berg PUBLISHERS. 2005. PRINT. ISBN 185973801X
- Marías, Fernando, *Velázquez*. Madrid & Hondarribia: Nerea, 1999. Print. ISBN 84-8495503387.
- Stratton-Pruit, Suzanne (ed.). *The Cambridge Companion to Velázquez*. Cambridge & New York: Cambridge University Press, 2002. Print. ISBN 0 521 66940 5.
- \_\_\_\_\_ . *Velázquez's Las Meninas*. Cambridge & New York: Cambridge University Press, 2003. Print. ISBN 0 521 80488 4.
- \_\_\_\_\_, *Otras Meninas*. Madrid: Siruela, 1995. Print. ISBN 84-7844-221-9
- Sullivan, Edward. *Baroque Painting in Madrid: The Contribution of Claudio Coello*. Columbia, 1986. Print. ISBN 08260614X

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- *The Oxford Guide to Classical Mythology in the Arts 1300-1990*, New York & Oxford: Oxford University Press, 1993. Print. ISBN 0195049985.
- Tomlinson, Janis. *Goya in the Twilight of Enlightenment*, New Haven and London: Yale University Press, 1992. ISBN 0300054629.
- Insert optional textbook or material name and full bibliographical reference
- Insert optional textbook or material name and full bibliographical reference

## Resources

- **Access your course materials:** [NYU Classes](http://nyu.edu/its/classes) (nyu.edu/its/classes)
- **Databases, journal articles, and more:** [Bobst Library](http://library.nyu.edu) (library.nyu.edu)
- **Assistance with strengthening your writing:** [NYU Writing Center](http://nyu.mywconline.com) (nyu.mywconline.com)
- **Obtain 24/7 technology assistance:** [IT Help Desk](http://nyu.edu/it/servicedesk) (nyu.edu/it/servicedesk)

## Course Policies

### Attendance Policy

Study abroad at Global Academic Centers is an academically intensive and immersive experience in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers is mandatory, and unexcused absences will be penalized with a two percent deduction from the student's final course grade for every week's worth of classes missed. Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in harsher penalties including failure.

Unexcused absences affect students' grades: In classes meeting twice a week, a 1% deduction from the student's final course grade occurs on the occasion of each unexcused absence.

Absences are excused only for illness, religious observance, and emergencies.

**Illness:** For a single absence, students may be required to provide a doctor's note, at the discretion of the Assistant Directors of Academics. In the case of two consecutive absences, students must provide a doctor's note. Exams, quizzes, and presentations will not be made up without a doctor's note.

**Religious Observance:** Students observing a religious holiday during regularly

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scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday. Students must notify their instructor and the Academic Office in writing via email one week in advance before being absent for this purpose. If exams, quizzes, and presentations are scheduled on a holiday a student will observe, the Assistant Directors, in coordination with the instructor, will reschedule them.

**Please note: if you are unable to attend class, you are required to email your professors directly and notify them.**

## **Late Submission of Work**

No late work will be accepted.

## **Academic Honesty/Plagiarism**

*At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community.*

**Plagiarism:** *presenting others' work without adequate acknowledgement of its source, as though it were one's own. Plagiarism is a form of fraud. We all stand on the shoulders of others, and we must give credit to the creators of the works that we incorporate into products that we call our own. Some examples of plagiarism:*

- *a sequence of words incorporated without quotation marks*
- *an unacknowledged passage paraphrased from another's work*
- *the use of ideas, sound recordings, computer data or images created by others as though it were one's own*
- *submitting evaluations of group members' work for an assigned group project which misrepresent the work that was performed by another group member*
- *altering or forging academic documents, including but not limited to admissions materials, academic records, grade reports, add/drop forms, course registration forms, etc.*
- *using language translation software.*

*For further information, students are encouraged to check [NYU Policies and Guidelines on Academic Integrity](#)*

*([about/policies-guidelines-compliance/policies-and-guidelines/academic-integrity-for-students-at-nyu.html](#))*

## **Disability Disclosure Statement**

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Academic accommodations are available for students with disabilities. Please contact the Moses Center for Students with Disabilities (212-998-4980 or [mosescsd@nyu.edu](mailto:mosescsd@nyu.edu)) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance. For more information, see [Study Away and Disability](https://www.nyu.edu/students/communities-and-groups/students-with-disabilities/study-away.html) (<https://www.nyu.edu/students/communities-and-groups/students-with-disabilities/study-away.html>).